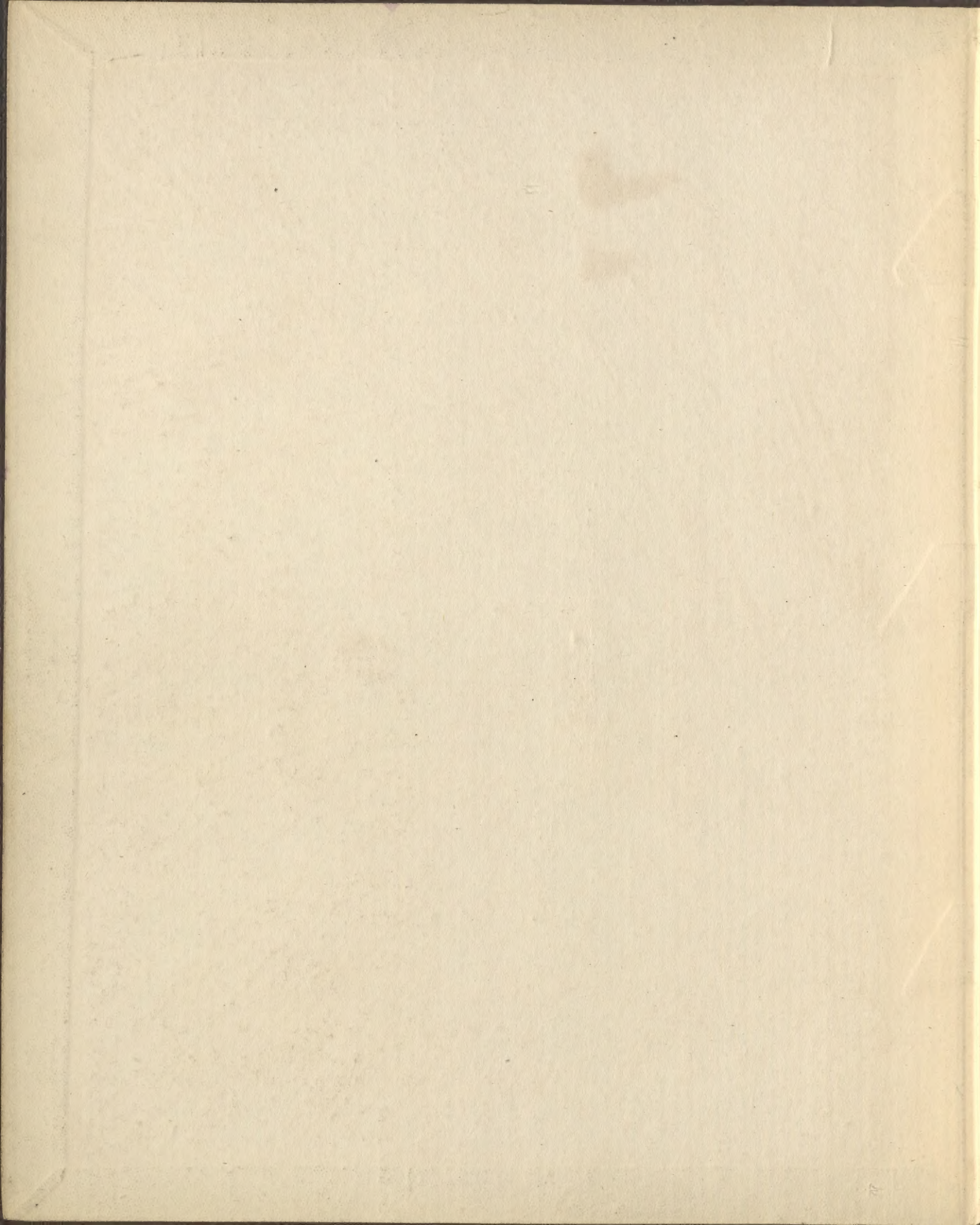


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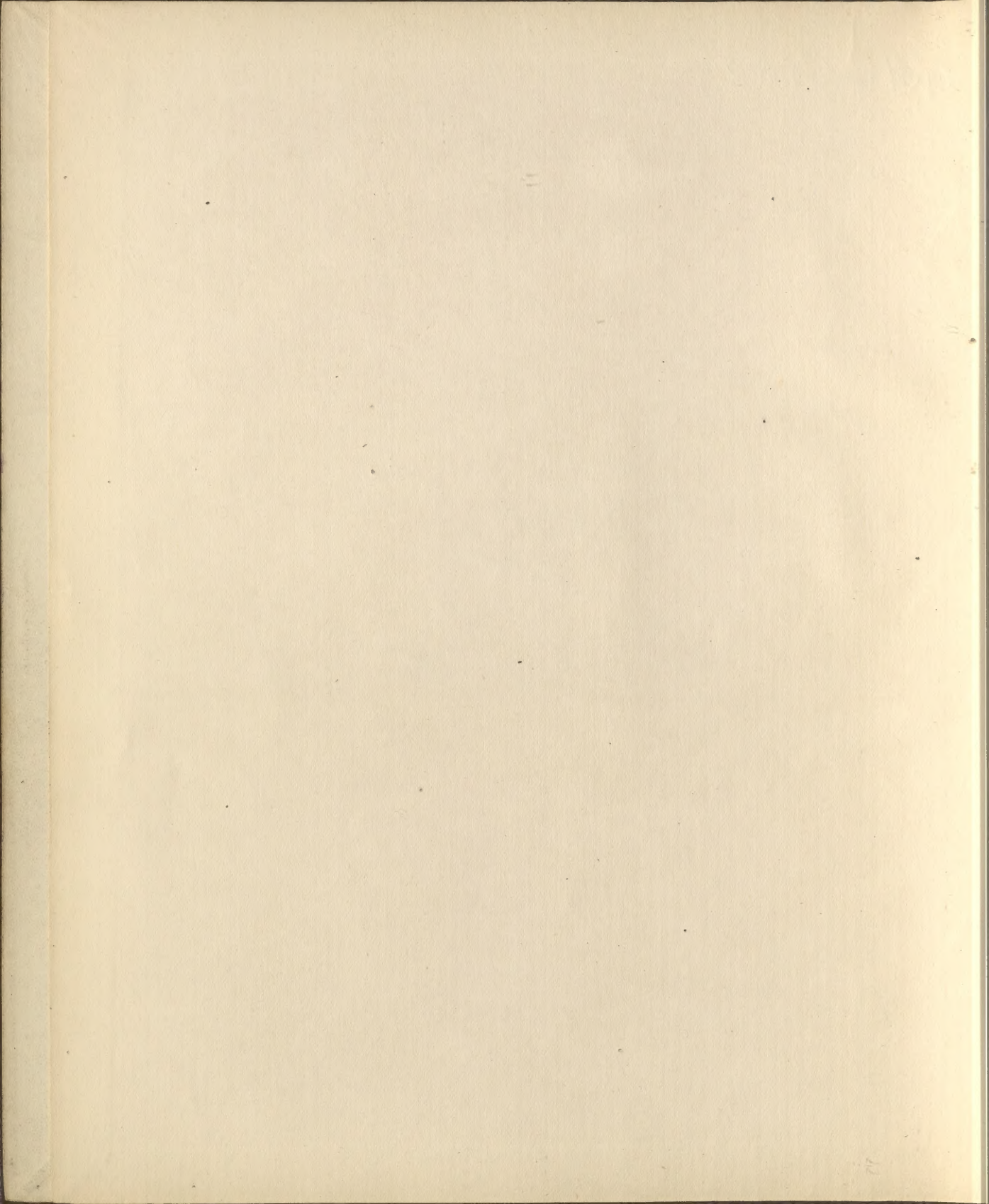
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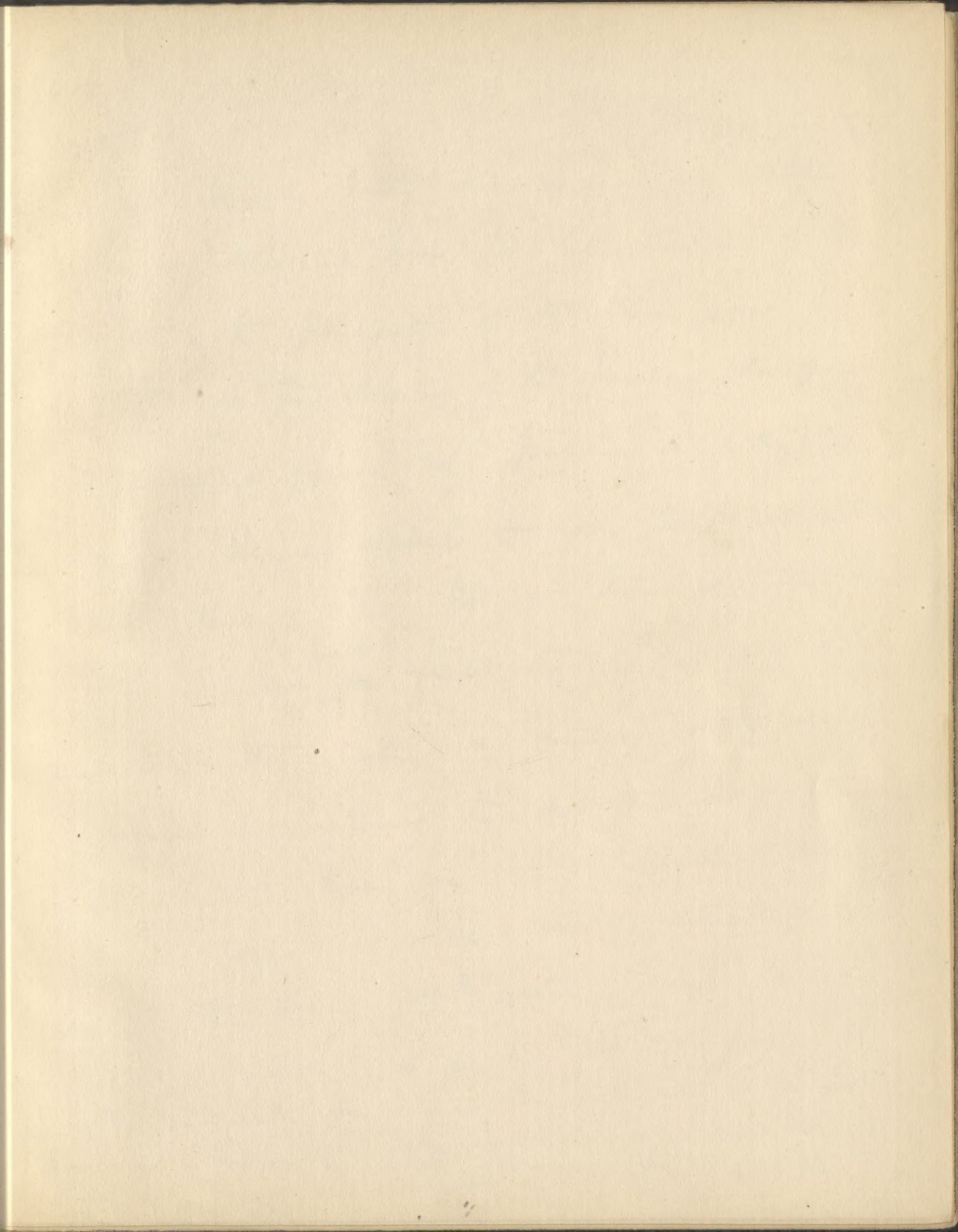
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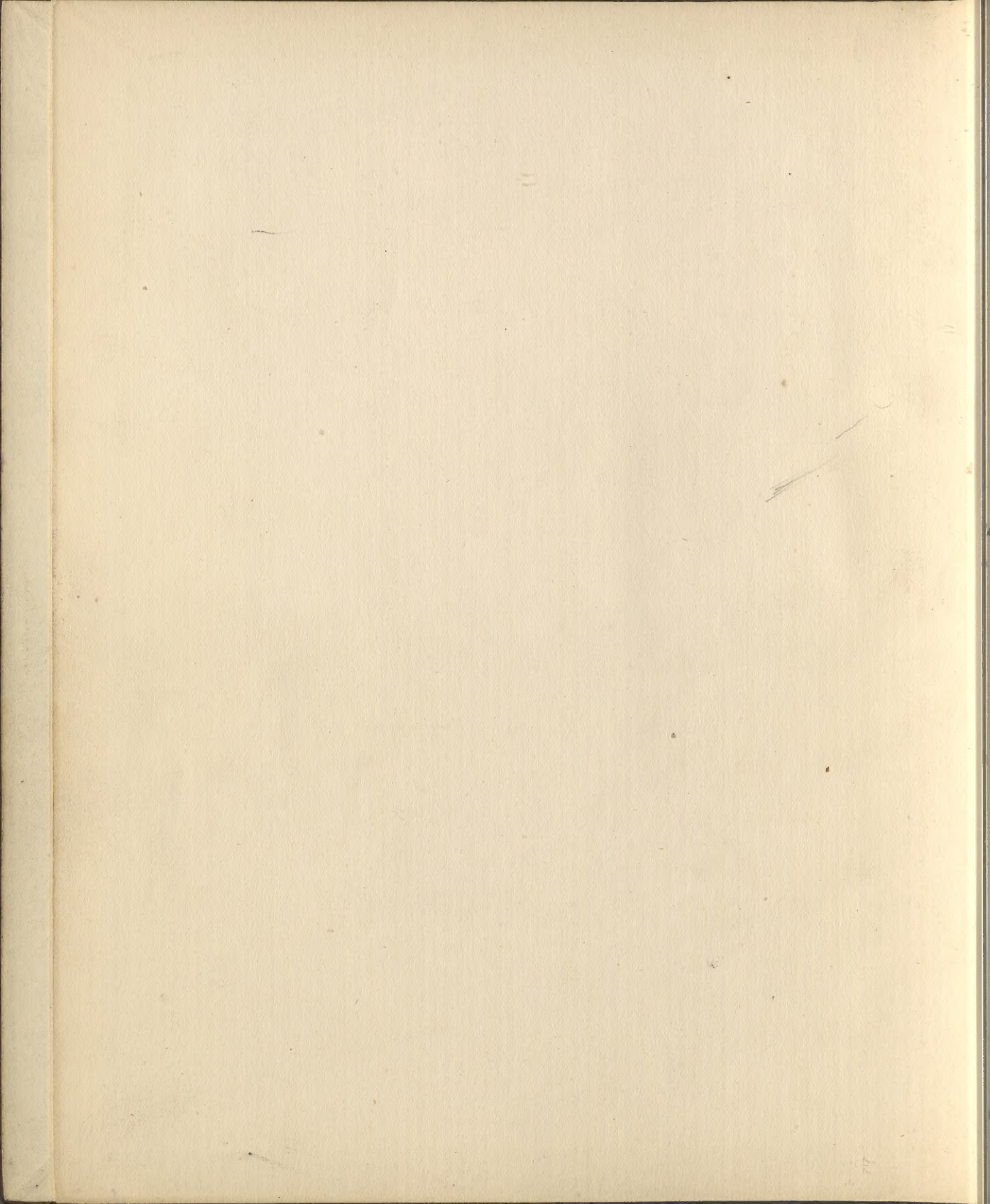
C. A. H. P. Barry

17 Kensington Square

W







Choral Music
1300 - 1600
This set was probably
from the Easter term of 1889
at R.C.M. C.M.A.



The period of Musical history which we gave our attention to last term is separated from the later history of the art, both by the peculiarities of its music, and by the fact that after the climax of its peculiar development there came a period of pausing & lethargy. This time of collapse applied to all things intellectual as well as music. The two or three centuries before the 13th had been a period of fairly steady progress; & the culmination in that century in mental activity & art was brilliant - considering the short time that intervened since the absolutely dark ages, & the centuries from our present day. This time of activity was succeeded by the dreary 14th century, which was dimly impregnated & gloomy, as far as intellectual progress was concerned - & divided these earlier times off into a province of its own. The music of that early time had a certain character of its own. Though crude & imperfect, it has a certain vigour, a phrasing of expression.

Proper up to
the 14th
Century

Composers ~~over~~
overcame the
difficulties
of the early
stages of
counterpoint.

well worthy of notice; and a few examples of these
are sufficiently numerous to be enjoyable now as they were
then. Composing had with infinite difficulty
got so far as to combine a few voices together in
a way which expressed something to their minds; i
which with patience & attention we can also have
a sort of priming of. Though the ~~good~~ audience
with which it is expressed makes it impossible for
our fastidious critical sense to enjoy as they did.
But it is undeniable that in the difficult matter of
contriving to make a few parts go together
with effect they had made ~~some~~ very considerable
progress. You may remember that they began by
making parts go together in fifths & fourths & octaves
and such simple, & not so as enjoyable progressions.
And they made progress by interspersing the fifth,
& fourth with other intervals; exercising instincts
as instructed as yet in the matter as the instincts of

Adding times
together.

a fairly intelligent small boy out of the streets; &
coming occasionally to quite as curious grief as he would
do in putting a second to a familiar tune. By
degrees they improved their voices & their intelligence.
They found out how to ~~add~~ add new parts
to a given part, and also how to accommodate
one tune to another by ~~adding~~ modifying them to
a certain extent, & rubbing off the most obvious corners;
just as you see a bad builder do who is
making a wall with rubble, or stones or flints.
They began to have ideas of Canons, & other forms
of imitation, and to lay their hands at such interchanges
of musical counting as somewhat resemble double
counterpoint. And this was the climax of their
development, the illustration of which are found in a
few MSS of the 13th century, especially that famous
one which is preserved in the library at Montpellier.

The reaction
after effort &

which is
characteristic
of human
effort is
large though
as well
as small.

Then came a temporary reaction, which makes the
intervening time till the end of the 14th & the
beginning of the 15th century, almost a blank. But
though the earlier period lies in the way the aspect of
a distant island almost detached from the main
continent of Modern Mexico, it is in reality a more
of a peninsula. In all human things the
same law seems to prevail. The human race
makes a great effort in some line, & makes
progress up to a certain point: & then has to pause &
gather itself together for a fresh effort. It's just as
one of you might do if you were climbing up a
big mountain. You make an effort and go on
till your strength is exhausted, & then you sit
down till the exhaustion is over, & then make
another start. Or you practice your scales or your
muscles or your Rode till you are quite fagged
& then you pause till nature has regained its vigor.

The reaction &
exhaustion
intensified
in the
instance of
Smith &
political
troubles.

So in history we shall constantly meet with periods of
vigorous activity & periods of dullness & quiescence. We
shall see summer in progress up to successive climaxes
and then end with a pause, & a beginning
again. In the ~~case~~ present case the quiescence
was emphasized by political & social troubles. Misery
& ~~plague~~ among the masses of the people, & warfare & destruction
among the higher classes; & in our North Western part
of Europe at all events all things intellectual were
in a hopelessly stationary if not retrograde condition
till the beginning of the 15th century. But meanwhile
they had the music which had been made up of
that time, & it served as a basis for gradual
development of instrument, if it did not serve for much
actual progress. In order to see how stagnant
musical things were it is only necessary to summarize
what the lyrics we have from the 13th century, &
compare that with what the 14th century can show.

Comparison

1st

fruitfulness

9th

13th &

the barrenness

9th

14th

Centuries -

Scarcity

1st comparison
of male.

Marchant.

1204 -

1304

In the 13th Century we had the culmination of the Troubadour
or Trouvere, or Minnesinger movement; and represented
a great progress in time and in Counterpoint. We had
also the culmination of the Parisian school of early
polyphonic writing; of which school Perotin, Robert
de Sorbonne or our English Odynton were famous examples.
We had the work of the famous Tranes, which marked an era in art,
and we had also our own famous and delightful Romans
Summe is common in - But the unlucky 14th
Century has next to nothing to show but a dismal row
of theorists. Almost the only composer worth taking
note of is Guillaume de Machault (Machau & Machant)
who was the last distinguished representative of the
old Parisian school. He was born late in the 13th
Century, about 1284, in Champagne, and appears to have
lived till about 1369, when he was still alive in Paris.
He made fame for himself by ecclesiastical Music
for such occasions, such as the Coronation of Charles V
of France, for such occasion he wrote a Coronation Mass.

Barrenness of

~~creation~~
creation

faculty

emphatic

to

plentifulness

of the world

the world

the world

as

The only thing I have seen of Machault is fearfully crude,
and does not appear to show any great advance on the
statues of Perotus ^{Tratus} ~~and his fellows~~ ^{Machault}; ~~the~~ such composition, as
was discussed last time.
But what is lacking in creation is balanced by a plethora
of theorists. Among foreign theorists the most
distinguished had to ~~be~~ ^{was} Dr. Murin ~~of the 14th~~. ~~He~~ ~~from~~ ~~the~~
~~was~~ ~~of~~ came from Normandy, a ~~high~~ ~~land~~ ~~from~~ ~~about~~
1200 till about 1370. Was a Doctor of the famous
Sorbonne, and wrote books called "Ars dis cantus", and
the ~~speculum~~ Musice. In England especially was
very great in theorists. ~~There is the 14th century~~
~~was~~ Simon Dunstable was born at Norwich in about 1310,
He was a Franciscan monk, and became head of his order,
and wrote several treatises on Music. Robert de
Hunbold was another theorist, who flourished in the same
century; John Hattby was yet another. A Committee
must have lived chiefly in Italy, -
wrote treatises in Italian as well as Latin.

[Faint handwritten notes, possibly "again the heavy rain"]

Sorrowing when I leave home
for we are the last ones to
of the sailing France - then
Dorset in - the first
of them and we at the page
was raised in ships.

Constantinople
taken by Mehmet II
in 1453

King was extremely
was so great as often to threaten. almost certainly
It was the only policy of Louis XI that looks that power
assisted by the headstrong importance of Charles the Bold of Burgundy
+ after this time the power of the King of France became more
complete but that of the King of England
in Charles was Comte de Charolais

Things
meanwhile
simmering;
α is
due twice

The new
departure
begins with
Suzzy.

(2 Dues Father)

Daps
 marks the
 beginning of
 the Netherlands
 period

his date
was 1700 - 1710

But of composers of real music there is nothing to show.
Nevertheless things must have been just simmering; & it is questionable
of which we can now find no trace progress must have been
slowly made - & at the end of the 14th or the beginning
the 15th century music began to show important signs of ^{activity} ~~progress~~
again. But in the 14th century internal the centre of
musical activity had moved from Paris to the neighbouring Netherlands;
and that part of the world continued to be foremost in musical
matters for some time. * The first man of real music whose
name you must take good note of is Guillemus - Gualtherus
De Fay, who is as it were the first composer of modern music
in the story of modern music. The details of his life & the
circumstances of it have been till quite lately unknown or obscure; but
a recent wrangle between musical antiquarians has caused certain
indefatigable people to put up ~~with~~ a number of important clues, which
have quite changed the dates which till lately were held to be assured.
(as by Peter A. Heermann said). It used to be supposed that he was born
in 1355. But as his tombstone & a MS at Cambrai bearing reference to
his death in 1474 have been found, the former date is obviously untenable.
The facts about him which have been ascertained quite lately are mainly that
he was born about 1400 was a choir boy at Cambrai: about 1410. & then ~~was~~ entered the
Papal choir - in which he continued till 1437 - and then he entered the service of Philip the
Good, who was then Duke of Burgundy. He became Canon of Cambrai, and died 1474.

Almeida Lybicus (Pius II) on the state of

Europe in 1454. "The great principles of the law"
No unity in Christendom - Italy is disturbed by
being at feud with France, & Venice is actually
treaty with the Duke. In Spain are many kings
differing in power & aim, & have about France (Mons)
France is still menacing watching her for help -
The Germans are divided, without common action
& princes quarrelling with one another, at last,
an evident lack of centralization & authority.

Koblenz says of the
state of France about 1424

It was despotic - from king to peasant
all were alike miserable. The
people lived from the Duke to the common
man - descent everyone with sword & shield
who fought on the corpse in the household
Paris - France was distracted by faction, with no doubt
a highway robbery - churches were pillaged & looted
+ + + killing unknown. Rome & before
like reputation - the Dance macabre
in the Council of the Innocent & Paris the
crimes with political dead
belong to the time

Italy ruled by
various princes
who quarrelled over
their pretensions -
Xanthopoulos the
Respectful subjects,
Scandalously murder of
the King at last. In the
16th century of proper to
all

damning one
another.

Dupuy

but more

modern

than that

of the masters

of the earlier

Parisian

books

Charles VII put before the King of France
Louis XI enlarged in incidentally.

9
A considerable number of his compositions have been found and they give a good
estimate of his character and ability. We occasionally
come across passages which are crude & imperfect in
expression, but the general standard is very much
higher indeed than that of the Parisian period of
Carter & Jones. We never come across those
strange unsmooth passages of deliberate conscientious fifth.
I can't say Dufay altogether excels them, but he
does not write them as the elder composers had done,
as a legitimate ^{practice} ~~practice~~ of getting two parts to go
together - But rather by accident. ~~There~~ Moreover
we come across passages of genuine melodic grace
in Dufay's style; & not infrequently a remarkable
sense of vocal effect. He knows how to make
his voices sound full & rich & harmonious,
& he can get beautiful rises & falls of tone,
swelling & then the voice rising to the more
powerful register, & dying away ~~into~~ ^{into} another register.

Under democratic conditions the Netherlands had proposed a great communist purging before 1900 -

In the 14th century the Netherlands "belonged" to the Barons Druel house - which ended in unhappy Jacqueline. By fraud & cunning & more right perhaps Philip le Bon ^(her cousin) dispossessed Jacqueline - became possessor of the country. He curtailed the privileges of the towns etc etc but did not crush out their property. Charles the Bold

believed them more remorseless, but their spirit was more broken -
his only daughter succumbed after his tragedy and at Nanjing
(The Kaiser's wife). & her permission

The ultimately married Maximilian a few years after
came to the house of his father - The son Philip
killed by a fall from his horse - leaving a son Philip
called the Fair one He in his turn married the daughter

daughter Ferdinand & Isabella of Castile & Aragon
& his son was the famous Charles V, born 1500

She visited the grave of Miss Little Boston 2
to the north end about west end —
The same day of the day all 1881 2

"Bollen gesamt also, the felin Austria nabe"

Our first friend Philip is the old man.

Charles abdicated in 1556 & went to Spain & entered
a monastery. Commenced his life with making clothes
of cloth. Sunk into superstition. abdicated his own
disgrace 1558 & died that year. (to be
one only one year in a monastery.)

His wife was Isabella of Portugal.

Don John of Austria was his natural son.

Dufay's
alphabet of
scales
etc.
as
Canto form.

He knows how to get something of a design by the way in which he balances the strongly marked and the weakly marked part of his composition; & though he is occasionally vague & (to us) dull; he ^{does not} ~~often~~ ^{never} ~~lose~~ ^{lose} his ~~balance~~ ^{balance}.

believe, as ^{all} ~~the~~ ^{his} predecessors ^{that} I have ^{ever} ~~seen~~ ^{of his} ~~the~~.

So Dafny is attributed the first departure in the line of substituting secular times of old plain song as the nucleus of his compositions. I have pointed out to you before the principle on which composers went in making their polyphonic compositions. They could only ^{at harmony} ~~come~~ by taking some time to abuse ~~themselves~~ ^{other} ~~parts~~. It was attain ~~before~~ and adding ~~new~~ parts. It was impossible for ~~the~~ ^{them} to go & work as we do and write ^{several} passages of harmony at once. Their instinct for harmony was not sufficiently developed. So that ^{they} ~~he~~ had to write counterpoint as a counterpoint.

The

Secular

Carte fermi

used in

Political action

Notes

(just as you do in Counterpoint Class). ^{at of their present;}
because this kind of no other way of getting at it
and up to Dufay times these Counterpoint ^{which we did in said piece} had
always been saved plain song - Old times of
the Church. Dufay is said to have ^{begun} ~~invented~~
the practice of using secular tunes. No doubt
he did it ^{begin} ~~not invent~~ it at all; & the man
who did has passed out of our ken. But
Dufay is the first composer in whose works we
find examples of such a practice; & three
of his masses are founded on such secular songs -
~~One is called "Tant"~~ ^{are} known from the names of
the songs. One is here called "Tant je me
deduis", another "Le la fare ay pale", and
a third "L'homme Armé". About this practice
there is a good deal to be said. In the

Similar
Cont. ferns

first place it is a very strange one, and would
be difficult to ~~be~~ believe of the people are not
almost impossible. The situation ~~is exactly~~
~~analogous~~ ~~analogically~~ ~~comparable~~ which would analogically
resemble it is our day would be for the tenors
to sing some popular ballad of the Minstrel Halls
while the rest of the choir sing the appointed hymns.
It is not ~~an~~ unfair to compare it with the
case of all the Choirs at the tenor singing "The
Churches our foundation" & ~~to~~ ~~to~~ solemn hymns
such as Wesley's ^{and} "The Tenors singing" ~~two~~
"Old Kent road" in very slow notes
~~early~~ ~~blow~~ ~~in~~ "Of course they would hear
←ing the tenors very slow & very solemnly, but
the result appears that the effect would be all the
more absurd. This way of doing things became
the universal practice, & continued for some centuries.

Scelus
Canta
femina.

well with
discretion
at first.

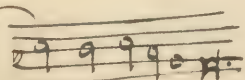
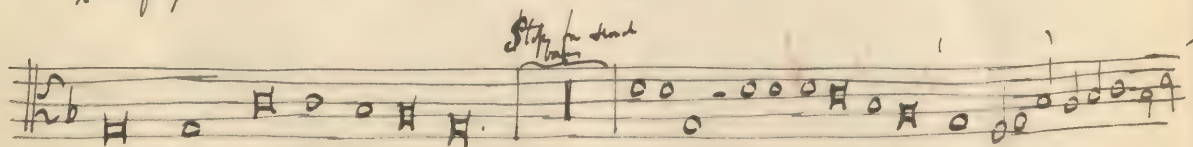
hah.
degeneration
into total
infatuation
in course
of time

A curious feature of it is that the service song which
has used was ~~commonly~~ considered to be so done to the
families that usually only the first few words of the song
were written: & the singers probably supplied the rest from
memory.

In the early days no doubt the rather
hazardous practice was managed with decency &
discrimination; but as years rolled on composers got
more careless in choosing, & singers more careless
in their manner of singing the service part: & such
bad & ribald tunes were chosen, & ~~such~~ so indecent
was the manner in which they were sung in church, that
the ~~song~~ became a point for serious consideration at one
of the great Church Councils: & nearly brought the
rising edifice of Ecclesiastical Church Music to ruin
about the ~~middle~~ ^{middle} the 16th Century: &
it was the crisis so caused which gave the great
Palestrina his opportunity, & through his genius

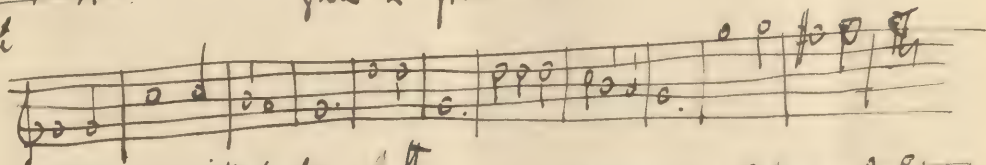
The tune of "L'homme armé" was used constantly
by all the greatest composers up to Palestrina's time:
L. even by Carissini, who died 13 years before
Handel was born. e.g. by Faguer, Ckyhem, Bussnois
Jorgin, Brumel, Pierre de la Rue, Compere, Morale, Palestrina - and

The Kyrie of
La, Dufay's Mass "L'homme armé" the tune part runs as follows.

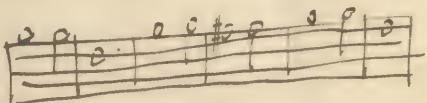


Given in form thus.

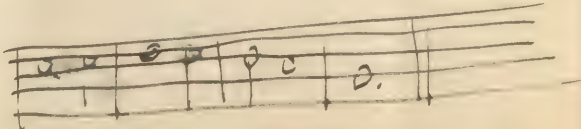
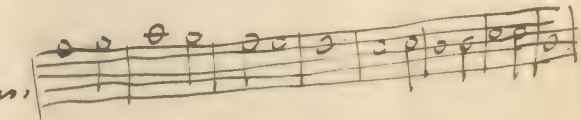
Spelt. L'homme armé
L'homme armé
or L'homme armé



In order to give a practical illustration of the
nature of musical progress in these early days



- take (a) a specimen of Organum
(b) a specimen for the Montpelier Mass.
(c) Dufay's Kyrie.



~~taste reestablished the dignity of ecclesiastical music.~~
In Dufay's choir of times one is especially to
note; ~~and that~~ ^{which} is "L'omme arme"; as this
somewhat dull & uncharacteristic time became a
universal favorite with Church Composers. ~~Lasso~~
was more used to build masses & ~~and~~ the Church
music in, than any other time whatsoever. In
fact it continued in constant use from this early and
immature time of Dufay, up to the great days of
Palestrina & Lasso. ~~The piece of Dufay which~~
I have chosen for you to hear is known not from
the L'omme arme mass, but from the mass
called "Se la face ay pale". ~~which the MS of~~
which is preserved in the "archives of the Papal Chapel".
I believe nothing is known of the life of Dufay. Only a
little dim glimmer of light is let in on him by two
trifling circumstances. One that he had a fancy for writing

B. ... in ...
 ... f. ...
 ...
Ohphren

B. ...

D. ...
 ...

...
 1400

... 18 17

D. ...

his name partly is Musical character - then Da ~~Da~~ y.
a quaint conceit, which is not unknown to moderns.
The other touch is gotten from the fact that a contemporary
composer alludes to him in a song as "Crissime Dufay" - the
dearest or best beloved Dufay. This friend was the
one who shared with him the ^{same} honour of being a representative
composer of the early time. His name was ^{Egidius} Binchois. He
was a fellow countryman and contemporary of ~~Dufay~~ ^{Dufay}; and ~~was~~ ^{was}
a fellow choir boy at Cambrai: when began their life long friendship.
~~of Dufay is a gift which he and~~ appears from the
only work I know of his to have had some sense of
expression, & a tolerably mastery of his craft: though
not the scope nor such ability as Dufay. He died at
little in 1460. Fourteen years before Dufay.

Though the preeminence of the Netherlands in Music was
from this time maintained for more than a century;
we have to turn aside for a moment to take notice
of one great English Musician who was a contemporary
of Dufay, Binchois. John Dunstall was indeed a
little their senior. And the isolation in which he

Dunstable

area 1240

1453

all known
before
1453

The date is generally given as 1458

but the time is the Epiphany day

"Anno Mille, quater, semel in tria juncto Christi"

stands in very tantalizing. For he was a man of such
marks that it seems to imply an activity among English
Chaucer's men just before his time of which we can
find no trace. And the good ~~sort~~ example he set was
so impudently of his fellow as Pucelle's was later.
The circumstances of his life are entirely obscure. His
memory lives chiefly in the respectful allusions ^{made} to him
by various writers of a slightly later time, such as
Dante - Geoffrey; & in his epitaph which about
2 centuries and a half ago was still to be seen in
St. Stephen's Walbrook. It appears that he was
born in Bedfordshire some little time before 1400, and
died 1453. Of his music there are extremely
few examples left. The only piece I have seen
seen that is fit to be performed is a little tender
3 part song, the words of which are addressed to some
mythical lady Rosabella. The piece is naturally
in a style which is strange to our ears; but if we
understand the aims of a man of Dunstable's time &

Durantalle

stands quite
close in

the history of

England

Mania.

partly owing

to the loss

of the River

for book's

p. 8.

2nd ed. 1877.

Culture it must be admitted that it is a very good
performance. He continues to introduce some good clear imitation,
and to write throughout in American & chords which are
not painfully crude or harsh: & * a & while the
piece is certainly not without Musical expression. With
regard to its history it may be a well to remark that
two ancient pieces are known - One at ^{in the Vatican} Rome, and
another at Lyons.

Just at the time that Dufay died the fierce Wars of the
Roses broke out in England; & whatever melioration there
may have been to carry on the Musical standard?
Dunstable was evidently checked by unfavorable
circumstances. And we know next to nothing of English
Music till the days when extermination of the heads
of the factions & the ^{& activity} strong hand of Henry VII restored
peace & quietness to England.

Meanwhile the more favorable conditions of the Netherlands
enable their excellent Musical traditions to lead
to constant and most important progress.
And there is no further waste in the line of comparison

Vincennes

Fayoue.

area 1415.

Green.

Buison.

area 1440.

succeeding Dufay till the preeminence of art passed
away to another centre. (Close to his time were some
composers who are ^{not} ~~not~~ ^{but little} known ^{except} by the works they left behind

Among these are notably Vicentius Faguer, who was born
1415; and left some music of merit behind him -
Among which is a Mass in that time "L'homme
arme" which I have referred to in connection with

Dufay. A man called Firmin Caron who lived
between 1420 & 1480 is said to have been a
pupil of either Dufay's or Binchois; & to have
handed on their traditions direct. The last and

one of the most important of this group of composers; (who
are called the grosso Belgica school) was Antoine de
Burnois; who was born in 1440, in Flanders. Like
Dufay he was in the service of Charles the Bold of
Burgundy; & he is said to have accompanied him
in his campaigns; though he must luckily have been out
of the way at the desperate battle of Nancy in 1478, as
he lived to serve Charles's daughter & successor Mary of Burgundy.

James

1st Lecture to the

Jan 11/94

Temporary
abandonment of
Composition
in favour of
inferior
technical
facts.
in the
of (C)

James O'Connell

What I have seen of Busnois' shows that progress was
being made very rapidly - Br in finish, clearness,
clearness of harmony & imitation, and mastery of part-writing
it is really ~~very~~ far ahead of Dufay.

Busnois attained European celebrity, and died lamented in
Italy as well as in his own country, in 1452.

~~Italy as well as in his own country, in 1452.~~
After him the Music passed through an unfortunate phase.

~~The attention of composers~~ as their facility & mastery
of utterance improved the attention of composers was drawn
more & more towards the opportunities Music offered
for the display of these technical cleverness. They early
saw the advantage of making one voice imitate
another in the musical phrases they uttered; & as they
gained in skill they turned it more & more to account,
& seemed to think everything depended on such ingenuity
& nothing on expression. The result was a competition of
talent in a race for making ingenious & futile Canons;
and of this unfortunate ~~period~~ ^{phase and} the composer Okeghem was
the most prominent representative.

Okay

October 1900 - 2 days of study at the
University of Chicago - November 1900

Spoken
from the
desk
in the
class

Canon, canonization - singing the leading part backwards

My impression

" Canon is duplo, 7 or 8 in triple

Both augmentation & diminution

By leaving out the rest for a while

the indication might be 'Clama me censes'
or 'Otha dant vicia'

By leaving out all the minims at the start.

Canonization 1900 - - In some places = subtle canon

"Okeghem was born early in the 15th century in East Flanders.
He belonged to the College of Surgeons of Antwerp Cathedral in 1443,
and afterwards entered the service of Charles VII of France. &
After Charles' death Okeghem became a favourite of ^{the aristocracy, Superintendant of} Louis XI,
by whom he made treasurer of the Church of St. Martin
at Paris. He lived to a great age and died about
1513. The position he occupied was among the
foremost in Europe, at a time when Music was
held in great respect -- & he excelled (in his way)
in Sacred Music & secular Music alike. -- Secular
Music at that time was represented by the great
songs of a courtly character known as "Chansons
moultaines" -- & were the immediate predecessors (though
not necessarily ancestors) of the Madrigal form of art.
But though Okeghem excelled in the composition of both
these kind of works & ~~secular~~ works for church use, I
cannot say he was musically successful. For though I

des Ockelmann

Handwritten notes in the top right corner, including the word "Handwritten" and some illegible scribbles.

Okeyen von der quater /
Bommel, auch Compere a Pienchen
- Accusator von l'habits de deuil
Jasquin Bommel, Pienchen Compere

Name steht in der Mitte von

Handwritten notes on the right side, including "Des Pres" and other illegible text.

Des Pres
als Des Pres
- Des Pres



have waded through as many of his compositions as I
 have been able to get a sight of. I have never found
 any single one that is not positively ugly. His ingenuity
 in harmonic contrivances is undoubtedly great, but I do
 not myself regard that as any merit whatever apart
 from musical expression. What can be said of
 Okeghema is that his ingenuities ~~were~~ helped people
 to more skill in part writing & in the more technicalities
 of ~~musical~~ utterance. And he is known chiefly
 as the master of the famous corps de Pairs.
 The first name by which he is known is a pet name,
 being the diminutive of 'Jose' - a nickname -
 name of endearment which he obtained when a little
 choir boy at St. Louis - Hainault; & which
 not only stuck to him through life, but has been
 retained by the world ever after, & probably always will
 be. Josquin is spoken of by the famous modern historians
 of Music, Ambros, as the first composer of genius

It was for Louis XII that Joyeuse wrote
the Charter of 4 cities comprising the
Vox Regis.

He was "premier chancelier" to Louis in Paris.

Francis I made him Canon of St. Quentin.

Finally he was Provost of the Cathedral at Amboise
under Maximilian I, & returned from there - He
left his native country, where he died in 1521.

32
in Europe. He was most probably brought up by Olympe
in all the learning of the Egyptians; & was quite capable
of writing a perfect Canon as his Master. But his
taste & musical feeling brought him out of that
temptation, & he gave his mind rather to the development
of genuine musical expression, - a beautiful effect of
the voices. He soon won European reputation, &
was courted by royal persons & grandees to an extent
which is wonderful to think of, considering the lofty style
of his art. He was in the Opera Choir from 1471 to 1484;
and after that, in the service of Louis XII of France;
and was looked upon as musician and lover of the
art as the one great composer of his time. A sort
of Bachman of his day. It certainly does the taste of
his day great credit, for his work is distinctly
high art of a very lofty & austere kind. The
most important part of his works are Sacred Music:
but he also wrote Chansons, Motets, & much better

Jose was so far fashionable that
Henry VIII Maria both courted him
and Anne Boleyn learned to play several
things of him when she was in France -

A parallel story to that of Pleyel which
is told by Willaert. When he went to
Rome for the first time he heard a Mass or Motet
of his own being played with ~~much~~ appearance as Josquin -
He protested, & proved it was his - whereupon people
took no more interest in it.

over than any predecessor had succeeded in achieving.
One of the maturest & most attractive works of his /
Ramus is the slender song "Adieu mes Amours", a
four part song founded on a tune to those work
which in those days must have been generally familiar.
As it represents him very favourably I have chosen that
one of you to hear. (Describe its characteristics)

It is very noteworthy that about the time a reaction against
the ingenuities & perplexing elaborations of counterpoint ~~is~~ must
have been setting in, & composers were beginning to attempt
passages consisting of simple chords. — A process which
ultimately led up to the system of our modern harmony.
No then it was not such a easy thing to do —
for they still looked upon harmony as a result of
combined voice parts each singing a melody of their own;
& they had not as yet developed a full sense
of the system of key, & ~~the~~ harmonies which to
us are so familiar; & which led to into successive

Library of the
University of California

of chords, with care. However composers are evidently
beginning to feel a sense of relief in quiet chords, &
Lorgna was among those who wrote such passages most
successfully. Still keeping a natural flow, & independence
individual voices, & at the same time getting the chords
to ~~link to one another~~ & more naturally & effectively. (Illustration)

This is among the earliest specimens of successful management
of this kind of vocal art; which Palestrina afterwards
managed with so much effect; & enabled people to
get so far accustomed to the sound of chords as the
length that by degrees they came in the network to feel
their relations to one another.

Lorgna after serving various foreign potentates came
back in the latter part of his life to Lillo, where
he died in 1521.
Lorgna known, great as his fame was, was manifestly
not the only representative of the improving conditions
of art, not the only ~~former~~ "composers of genius" of his time.

The number of
 in the field is 1000
 The number of
 in the field is 1000
 The number of
 in the field is 1000
 The number of
 in the field is 1000

11

1000
 1000

Contemporary with him, possibly even a little his senior,
Jacob Obrecht, ^{or Holbrecht} produced some work and is little if
at all inferior to him. Obrecht was born somewhere
about 1440. In his mature years he became
"Chapel master" at Utrecht Cathedral - & it was there
that the famous Erasmus was a choir boy under him, ^{about 1474}
Obrecht went to Italy for a time - & in the
~~latter~~ latter part of his life "he was 'Chapel master'
at Antwerp Cathedral - from 1491 onwards - where
he had a fine choir of over 70 voices. He
probably died in the early years of the 16th century".
Obrecht's line of art was ~~a~~ similar ~~to~~ to Josquin.
& consisted of ^{unaccompanied} pure Choral music, both sacred
and secular. Like Josquin he set his heart
on musical expression rather than ingenuity. As
far as technique goes he was quite capable of contending
with the canonical masters; but his fate was too good for such waste.

Heinrich Isaac. origin obscure.

Probably from Prague. By some held
to be Germany's first notable composer.
Went to Italy, and was in Florence at
about the same time that Josquin and

Obrecht were there, ^{circa 1488}. All the other circumstances
of his life seem very obscure. It does
not appear to be known when he was born or
when he died. According to one tradition he

was in the service of Lorenzo de Medici, & according
to another is that of the Emperor Maximilian.
He must have died before 1531.

Wrote ²³ masses, & motets & psalms, & also
secular chansons or diodes like those of
Herkent & Josquin. His name varying

from Arnheym Deheres to H. ysaac

"Inscriptura ista mass. diodes lasser" occurs among his (apparently
secular chansons with the same in the upper part. O west ich
mass. diodes lasser)
It is not very likely that he wrote the same known.

Scarl was his pupil.

20. Name by Pierre de la Rive, 1848

2nd letter

16 June
1st letter
of 2nd letter

1
2
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12

Harmonia Musicae Ordeator. It contained Chansons by
Oubert, Josquin, Bonnel & others. The first attempt
at printing Music in England was made by Wynkyn
de Worde at Westminster - 1495. (Hydram Polichronicon)

The invention of printing had of course a very great influence
on the diffusion of Music, and we shall soon have occasion
to note in connection with the Reformation & the eagerness
with which the public availed themselves of the opportunities it
afforded them of ~~becoming~~ enjoying good Music at home.

The time we had just been considering, in which Dufay
Josquin & Oubert were the representative composers, was as
it were the ^{earliest} spring of a budding time of the modern
European Music: when composers were very few and
~~the~~ were restricted to one small portion of the world.

The Netherlands and Belgium were the small centre from
which music spread to the rest of Europe. Musicians were
much in request in other countries, but other countries
could not supply them, and had to get them from the
Netherlands. The great Roman Catholic Churches were Music

1811. Jan.
1811.

Sumner of
1811.

the principal employers of these Musicians; & you will notice
that most of the great Netherlands went to Italy - Not
as in later years Musicians went to learn, but to
teach. At first they went by ones & twos; such great
representatives as Josquin & Oubrecht. But after that
time the supply of composers ^{& Musicians} became much more plentiful;
and hereby the demand for them in Italy was in the
increase for a time also. Early in the 15th century
the names of distinguished Netherlands Musicians became
very numerous. Among the earliest of great distinction
was Adrian Willaert who was born at Bruges in
1480. He was originally meant to be a lawyer,
and studied law in Paris - But he must have
given that up pretty early and went to Italy
as a Musician when he became ^{Maestro di Capella} ~~kind~~ ~~Organist~~ of
S^t Mark's in Venice ^{in 1527}. As this is the first time we
have had to speak of his famous Church I must
tell you a little about its Musical traditions.

St. Paul

(a 7000 for books & paper 1891

W. H. Hunt

The musical establishment of St Mark is one of the oldest in existence. The list of ^{these} Organists of the first Organ begins as early as 1318 with one Maestro Zucchello. The list of those of the 2nd Organ begins in 1490 ^{with the Maestro de Capella in 1491}. The two lists were kept completely up to modern times, & comprise the names of many of the foremost Musicians of their different epochs - Both a Organists - composers of Church ^{& secular} Music. ~~of secular~~ And I shall often have to allude to the great men whose headquarters were then in their most brilliant days.

Willaert's connection with Venice was signified in two important ways. He had then the advantage of a double choir, & a large body of voices - And for their use he wrote Motets & other Church Music on a large scale, & with special reference to the effects to be obtained by the contrast & combination of the two bodies of singers. This form of art of which he is sometimes spoken as the inventor, became characteristic of the place, & was developed further after Willaert's time by the famous Gabrielis & ~~the~~ one of whom was his pupil. Willaert -

See page 32^a - Vindict

Williams
connection
with the
"Madrigal"

Appropos of Madrigal.

Ousley in Newman says

The word was first applied to a short kind of lyrical poem; which is said (Newman speaks) to have been first cultivated in Provence, & later in Northern Italy.

LeBoron defines it as 'an Epigram without anything very sprightly in its fall or close. Something very tender or gallant was usually the subject of it, and a certain beautiful noble yet chaste simplicity forms its character'.

His pupil

He died 1562

The word was therefore first used of the poem & later of the music to which the poems were set.

The Madrigal

The origin of the word is hopelessly obscure - as is its origin. It was evidently beginning to be applied to the most refined forms of secular music for sets of voices early in the 16th Century, & at times went on it was more & more strictly applied. The stamp of works was continued

almost as strictly as the old ecclesiastical mode & sacred music. It was generally not rhythmic, though tending more to such material

- a rhythmic treatment than Church Music. The early "Chanson machine" was for the most part flowing, continuous - a unisyllabic -

The early Madrigals show a tendency towards choral treatment. A simplification of French contemporary texture. In this respect Arcadelt's works are very significant.

also very notable for the share he had in the furtherance
of a new & most important form of art, the Madrigal.
of which he is ^{sometimes} also spoken of as the founder. Willaert
excelled greatly in all the Church forms of art of his
time, both sacred & secular - & many things of his
are as musical ^{& expressive} as they are masterly. He was also
distinguished as a master, among his pupils are mentioned
Zarlino, Cyprian van Rore (his successor at St. Mark's) and
Andrea Gabrieli, before mentioned. He died 1562.
As Willaert has brought us to the master of Madrigals,
we must ~~begin~~ give some consideration to that form
of art. Its rise into prominence in the 16th century
is one of the most important events in the Musical history
of that time. Before the early part of this century
the ^{examples} of secular part Music such as ^{Stephan} Josquin & Obrecht &
& others were known by the name of Chanson's
& Mondaines; it is about Willaert's time that we first
come across the distinctive name Madrigal. When the

There were various other forms of secular choral art, less refined and less respected, but of fully equal age with the Madrigals. The form which was held in the least respect was the Villanella or Villotta. Pieces of the kind were light and often no more than simply harmonized popular tunes. Thomas Morley describes them contemptuously as "of the least degree of gravity, made only for the ditty's sake". But they were sometimes set with great merit.

Their chief home was Naples. Next in order (from the same source) were considered to come the Intodas, which were much of the same kind, and often comic. Many such were published by Petrucci in Venice as early as 1504. Perhaps next should come the Balletto, which were

in Modes.

generally
Contemprative
in treatment

Vocal dances, some actually meant to be danced to. They attained their highest perfection in the hands of Giovanni Pontolico, who was born about 1550 at Fano in the Marche, and in the course of his life Maestro di Capella at Mantua, and later at Milan. His first set was published in Venice under the title of Balletti da Camera and "Cantare e ballare", between 1560 and 1564. Some more were published in Antwerp in 1565. They were lively and often very effective, and neatly and artistically finished.

One of their frequent characteristics was the recurrence of a "hook" or "fa la", from which feature they were often called "fa la's". The highest representation of this form of art was now by the Thomas Morley, who combined with the light rhythmic gaiety of the type some of the most adropt qualities of the Madrigal style. The highest form next to the Madrigal was the Canzona or

Included to
be more
definitely
stronger than
the
other
pieces

name came from, & what its origin was is lost in
obscurity; & I don't think it is worth while to trouble
you with the vague speculations which have been made on
the subject. The facts that we can observe for ourselves
without doubt is that it is applied only to the highest
and most refined forms of secular Choral art.
Nominally from the earliest times that we meet with it
it was written according to the same rules as Sacred
Music, & was based upon the same contrapuntal system.
Each voice being independent & free and flowing of itself;
and not offering a mere part of ~~the~~ ^a harmonised tune,
such as we began to meet with in vocal dance tunes
& harmonised popular songs in this century. It was mainly
distinguished from Church Music by its style of expression,
which was lighter & more varied; & it is also to be
noticed that we meet much more frequently with something
of a regular and definite rhythmic principle in these
Madrigals, and even in the earliest of those published
a tendency to make the voices move in blocks, & as a

Carpenter is which was sometimes quite as artistic as the average Madrigal;
a very difficult to distinguish in style & treatment. They were sometimes
slightly harmonized, and in light and humorous. But the type
which is most noticeable is a very responsive & high class
form, which served as the model for the Triple

Aradelt.

b. circa 1495.

movement in Sanctus & Oratorio; & Stabat
many Organ works of various Compositions including Bar -
and which form it is the immediate type of the Triple -
and many Compositions are practically complete Triple.

Among the composers who made a mark with
Composers was Giovanni Ferruccio, who was born in
Venice about 1540.

His publication
of the 1
Madrigal

Later research indicates Philip Verdelot (circa 1500 - 1567)
as one of the first composers of Madrigals. Composed about
a number of his Madrigals came out in a collection published
as early as 1533.

to give an effect of simple & rhythmic harmony in them.
The ~~trans~~ most conspicuously associated ~~at~~ with this early
period of the Madrigal is that of Arcadelt, a Netherlander
like Willaert, who was born about 1495 somewhere in
the Netherlands - went to Italy & became a singing
master to the boys of the Choir of St. Peter in Rome in 1539.
His first book of Madrigals was published in Venice
in 1538, & it is from this date that the history of
the Madrigal is commonly held to begin. His publication
was received with great favour by the public; & a edition
after edition was published in rapid succession. The public
evidently took to the partly as - refined kind of domestic
music, and also on account of the simplicity & direction
which characterises most of those of Arcadelt, & those of
other composers whose works were published in his collection.
In fact the earlier specimens are generally more marked
in this respect than the Madrigals of the later & more
mature times. At the end of the century. & it
was doubtless necessary for this form of art to pass through

As a description of the Madrigal of the mature period
a passage quoted from Pietro Palestrina by Burney is good -
(probably from the Rappresentazioni di Musica. Parma 1580)

"The subjects and imitation in them should be short, and the
note of a quicker kind and more separated than in
Church Music. The parts likewise should frequently move together -
but the greatest care should be taken to express the words as exactly
as Musical imitation will allow, not only by quick & slow passages,
or notes ascending or descending occasionally, but by modulation
which when the sentiment of the poet implies hardness, cruelty, pain,
sorrow and even joy, pleasure & the like, will assist the expression
more than single notes." Burney goes on to remark justly that
composers used more license in sharp & flat and "transposition keys"
than they did in Music a Capella. He answers to subject
alluded was more imitations than regular replies according to
the strict laws of fugue & etc.

Musica:
Giovannelli.

Festa.

1^a Italia

1^a Promissione

a phase in which the influence of such forms as the
choral dance tunes is apparent, & afterwards, to develop
into the more complicated & contrapuntal form, with
the rhythm more diffused, - in which we meet with it
in the hands of such great Masters as Marcuzzo, &
Witte.

Arcaelt appears to have gone to Paris
in the latter part of his life, & is presumed to have
died there somewhere about 1560 - It is not known when.

Arcaelt's move in the direction of Madrigal soon brought
an Italian composer of the force for the first time.
Cotugno Festa must have been nearly the same year as
Arcaelt - ~~in~~ just before the end of the 16th century.

He was in the Pope's Choir in Rome as early as 1577,
and became Levite ~~Master~~ Master of the Vatican - And
it is most noteworthy that at the time when he was
appointed he was the only native Italian holding such
an appointment - all others being in the hands of
foreigners - most of them probably Netherlands. Festa

(P) was in published in one of the
sets - sep. of 1941.

Denton's appearance
on the scene
marks the
turning of
the supremacy
towards the
Italians.

signaled the beginning of the Italian epoch of Music by producing one of the most popular Madrigals ever written - Known in Italian as "Quando intorno la mia pastorella". A madrigal which after a life of 340 years still maintains a lively popularity - and is familiar in England as "Down is a flowing vale". It is a very neat & well expressed piece of work, & free from the conditions which we usually meet with in the Madrigals of Arcadelt of the same time. F. Festa is held to belong to the Roman school of composition. He died in 1545.

Festa as I said before marked the turning point ^{towards} ~~of~~ the progress of the Italian epoch of Church Music ^{for} ~~which~~ soon after his time wrested the supremacy of song from the Netherlanders. But the Netherlanders continued to send out into the world composers & musicians of the highest rank till even into the 17th century - & their preeminence was not sensibly diminished till the time of Palestrina! Naturally,

Mme Netherlands

Gombert.

1495

Gombert. Feste for pastoral poems
"Le chant des oiseaux" "Le voir ~~au~~ au vert bois" et al.

Morales - Seville early in 16th century -
in popular choir 1540

Philippo del Monte. (Philipp 1st Mons?)
v. 1521 Munich. ~~was~~ visited Vienna Prague
in the year 1st Maximilian & Rudolf. " d. 1603.
after 30 books with Madrigals

Cyprus von Rine

in the latter part of the 16th century. Of the most famous among
them we must take note of the following.
Almost contemporary with ^{a Willaert} Arcadelt, was Nicholas Gombert.
He was born at Boulogne at Amiens about 1495. And
illustrates the fame of the Netherlands as a source of all music
all our Empire, by becoming principal Musician (Musicians
imperial) to the Emperor Charles at Madrid from
about 1530 to 1534. He was famous for the simplicity
and attractiveness of his secular Chansons; & evidently
had an instinct of simply effective harmony. By his contemporaries
he was looked upon as one of the greatest of living Composers.
He may have had some influence upon the Spanish School
of Music, and blossomed out into a ~~temporary~~ short lived
distinction in the latter part of the century. He appears
to have returned to the Netherlands in the latter part of his life;
but when he died appears not to be known.

Another Netherlands who enjoyed very great reputation in his time
was Cyprian van Rore, whom I have before alluded to as
a pupil of Adrian Willaert, & his successor at St. Mark's.

Cyprianus Rose -
born 1576 - d. 1655

Jordanius.

Palatinum was not Jordanius's pupil -

La Canzon della Gallia ^{nothing is known as to who he was}
by Tiberio Fabrianese, printed
in Baldassarre Donato's Primo
Libro de Canzon Villanesche alla
Napolitana a quattro voci.
Venice. 1554.

Mr
Anderson

lived 1572

He was born at Mechlin in 1516 and evidently went early
to Venice, as we find ^{manuscripts} ~~compositions~~ of his which were published
there as early as 1542. His appointment at St Mark
as Maestro was in 1563. But he cannot have stayed there
long as he died in the service of the Prince of Parma in
1565.

A composer who is often classed with the Netherlanders is Clément
Isidore. Who was really a native of the South of France
and is said to have been born near Avignon early
in the 16th century. He was famous on two accounts. Firstly
as the master of the great Palestrina, who is said to have
been taught at the Music School which Isidore set up
in Rome. And he is also famous for his ~~extensive~~ settings
of the ^{French} metrical hymns ~~of the Huguenots~~; something
after the manner of the familiar hymn tune or Choral.
And this connection ~~with~~ with the Huguenots brought about
his tragic death, as he was amongst the ~~French~~ victims
of the ~~French~~ notorious Massacre of ~~the Bastille~~ which took place
on St. Bartholomew's night August 24, 1572.

Appearance of
first rate
Muscians
is most often
noted besides
the Netherlands.

England
only in the
field.

About half way through the 16th century the exclusive ^{monopoly} ~~superiority~~
of the Netherlands ceased, and Musicians of Mark made
their appearance among most of the other nations of Europe.
In Italy the Netherlands had sown their seed in a very
ready soil, & the composers who sprang up soon surpassed
the Netherlands themselves in this art line. And not
Italy alone but Germany and England too - by
the sowing of great capacities for musical composition
and appreciation. England was indeed as
early in the field as any of these. For when the
long and desperate time of the Wars of the Roses ended
in Henry the VII coming to the throne ^{in 1485} & when his wise
management of affairs enabled the country to settle down
into peaceful ways, the natural aptitude of English people for
music showed itself, & the Tudor & Stuart dynasties were ~~partially~~
well suited to encourage it. Henry VIII, who came to the
throne in 1509 was an excellent musician, & as was

2 January

Luther.

work done. Born his daughter: & during their reigns the
Music of the English people advanced to a point which it has
~~never~~ never surpassed since. In Germany the stirring
times of the Reformation gave a great spur to Music.
And ~~the~~ another himself gave all the encouragement
possible both by his own capacity for it and his feeling
for it as a power in helping the warmth of religion. As
Luther, date: 1483 - 1546 ~~the~~ his life matches

with the beginnings of the new Musical movement in England.
So that you may say that towards the middle of
the century ^{or a little before} Musical life began to spread over the greater
part of Europe. And in thinking of the great development
which took place in Italy in the latter part of the century
you must remember that it was no longer an exclusive
preeminence in music, but that all countries like ours having
this share in the forward progress. However as Italy
arrived at preeminence first & boasted the greatest
names we must give consideration to their share in the work first.

Rise of the
first Italian

Zarino

1579 - 1590

Mercato should be mentioned here.

From the 1st of June

1579 - 1590 - 1597

1579 - 1590

1579 - 1590

Andrea Fabris

1570

The traditions of the Netherlands were handed on most
immediately in Venice - Willaert as ~~Maestro~~ Maestro di Capella
of St. Marks and a man of exceptional powers, naturally
attracted followers - and among these were some of the earliest
Italian whose work is important in Musical history. One
of them was the famous ~~theorist~~ Zarlino - who was born
in 1519, and died in 1590. He ~~was~~ succeeded by
van Rore ¹³⁵ (who was also a pupil of Willaert) as Maestro
at St. Marks, & was the ~~of~~ most famous theorist of his
time. Far more important was Andrea Gabrieli
who was a composer of great power, and some daring.
He was born in 1570 and became Organist of the 2nd
Organ at St. Marks in 1586. He followed in the line
of Willaert in writing for double or even triple choirs
for the service of St. Marks. ~~And he also is one~~
~~most important his feature is the shape of instrumental~~
~~accompaniment~~ ^{And he also added}

of the first Musicians who is mentioned in his own time
excellent & remarkable organist. These traditions were

Proximus fabuli

no 157 - date 1615

A more detailed discussion of
Proximus ~~fabi~~ fabuli, work
must come after *Palaeontologia*

carried on and improved upon by ~~of~~ ^{Andreas} ~~for~~ nephew, and
Giusseppe Giovanni Gabrieli; who wrote also in the same
grandiose & bold lines for large masses of voices, disposed
in sets of two or three choirs - and he is also
extremely important as one of the first masters who
used independent instrumental accompaniments & his
Choral works. And further he is one of the first who
left behind him works with taking note of, for Organ
alone. Giovanni was born 1537 - became first Organist
of St Mark in 1584 and died 1613. Considering the
small experience composers had had up to that time in
writing for instruments, Giovanni's experiments in instrumentation
seem extremely bold - & though the results would not be
always pleasing to our ears, he was undoubtedly able to
use them with effect. It is perhaps worth while mentioning
that the instrument used at that early period by Giovanni Gabrieli
was different - a kind of ^{wood} trumpet, called Sackbut by German
and Cometto by the Italians, Portobone and Stanged instruments.

Venice prominent

but not
dominated by
the presence
of the pulchre
mass of the
age.

Rome's
position.

Papa Giovanni Geliberti occupies an important position in connection with German Music, as he was the master of Heinrich Schütz, to whom we shall have to give some consideration later - and among his most ardent admirers were the most prominent princes and founders of German courts.

In this you may observe that Venice was greatly to the fore in the first outburst of musical energy in Italy. But she was not allotted to Venice to produce the great master who stands out as the great representative of the epoch - and the greatest representative of the early Choral period of art. The great ecclesiastical establishment of the Pope in Rome was naturally a great attraction to the Netherlands musicians, and as you will remember it was constantly supplied by musicians from the Netherlands ~~last~~ musical centre. The name which marks the turn of the tide is Justus, whom I before alluded to as the first native Italian who held a prominent position as a musician in Italy. After this time there was little need to send for Netherlands or accept their services; as Rome was fully able to supply the musicians for herself. But all musicians in Italy in the latter part

Palestina

1554

11

128

4

100

8

64

Movement
for the reform
of Church
Music.

of the century were eclipsed, and swallowed up in the preeminence
of Palestrina. This great representative musician was (most
probably) born in 1524 - ~~His name~~ The name he is known
by is not his surname, but the name of the place he came
from - scarcely any body takes any notice of his surname, Sante.
But he is known as ^{Pier Luigi} Pier Luigi Sante da Palestrina.
John Peter Louis Sante of Palestrina - he was the son of peasants
and was taken in as a choir boy at a ^{St. Maria Maggiore} church in Rome
account of his beautiful voice. He is said to have studied
music in ordinari school - In 1551 he succeeded Arcadelt
at St. Peter's; & began writing music for church use.
~~After~~ Later he became one of the singing members of the Chapel
College - Maestro Compositore to the Pope (1564) What brought
him most into prominence was the movement initiated by
the high clergy ~~to reform the church music~~ to reform church music -
~~this was entire feature~~ The principal things which appeared to
serious minded men of the time to call for reform in church music
were three. One was the excessive complexity of polyphonic music;
the second was the absence of ^{sufficient} attempts to make the music
express the words, and the third was the very unsuitable
manner in which the use of secular tunes ^{was used} as into forms.

Comité of Trustees

all
specimens of the

The subject was taken into consideration at ^{one of} the past ecclesiastical
Councils held at Douai; and so strong was the feeling on the
subject that the Churchmen almost came to the conclusion to
abolish polyphonic Church Music & return to the simplicity of
the primitive plain-song. However at the instance of two
prominent Cardinals Borromeo & Vitellozzi the decision was
deferred till a final attempt had been made to produce
Church Music which should satisfy the authorities of its fitness;
and Palestrina was commissioned to undertake this crucial
work. He wrote three masses for the occasion, the third of
which is known as the Mass of Pope Marcellus, after the good
and short-lived Pope of that name. And these works so strongly
satisfied the authorities - Pope included - that the question of
Church Music was ~~thereof~~ thereupon held to be solved, &
to Palestrina is always attributed the honor of saving the
cause. The Mass of Pope Marcellus is his most famous work
partly on this account, & partly on account of its absolute
excellence. Palestrina is known of the achievement was
made Compos to the Partisical Choir. Palestrina fertility
as a composer was not extraordinary. He wrote about 100 masses

Handwritten scribbles at the top of the page.

See, the first a ha
the first a ha the first
ma. i. the first

Lara

perflam the first
ma. na - ma na
perflam the first
ba a - ba - na ba
ma na - flamm ba
Ba - Ba Baby - na baby - ma baby
flamm baby the first

Lara went to Palermo
with Ferdinand I of Sicily
the appointed Vicar of Charles V.
He went to Naples in 1538,
& from there to Rome, then
he became Organist of St. John Lateran.
Later he did more journeying, & travelled
in France & England.

150 Motets, Elaborate hymns, Offertories, Magnificats, Lamentations
and numerous Madrigals both sacred & secular. He was
held in the estimation he deserved, and was doubtless by far
the greatest composer of his time & of the polyphonic school style.
But he lived a simple life, in ^{contrast} ~~poverty~~ - and died 1594.

The only composer who in his life time was held in anything
like so great an estimation was the last of the great
Netherlanders, Orlando Lassus. His life and circumstances
were in strong contrast to Palestrina's; as he lived part
part of his life in affluence, & luxury; & in intimate
intercourse with some of the most prominent grandees of the time.
But his work was not planted in such a happy soil of the
world, & has not lived & held the world as Palestrina's
did - & it seems, also that his great reputation was
scarcely justified by the quality of his works. He was
born at Mons at a date which is uncertain - possibly either
1520 or 1530. He went to Italy early in life - ^{indeed} ~~possibly~~ -
a boy, as his voice is said to have been the marvellous & early
year, and it is said he was 3 times stolen from school on
account of it. After it was he became director of the choir.



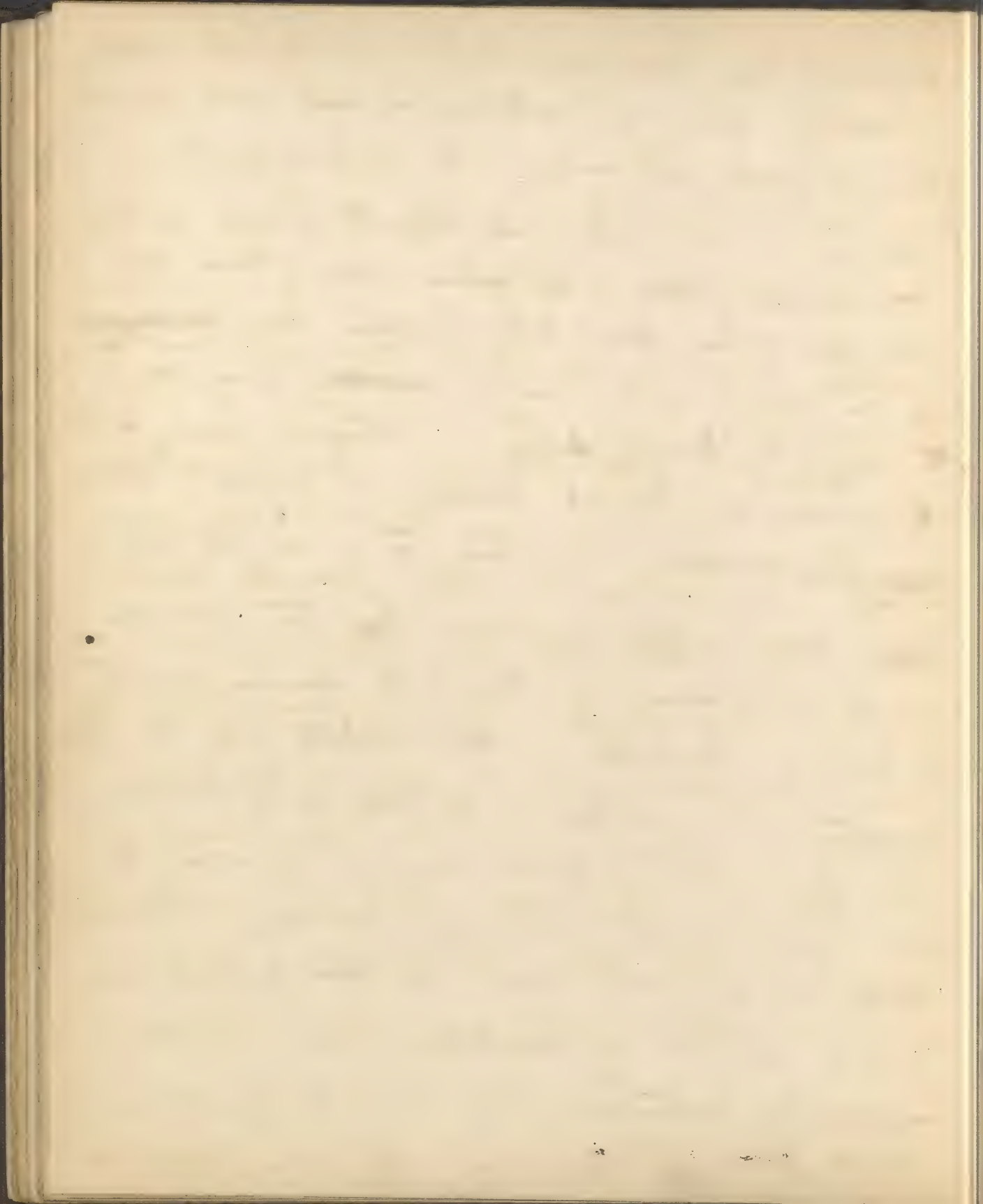
of the letter. He joined a great deal. Kindly appointed Joseph Meier to Duke Albert of Prussia at Munich and took into his a number of trained singers from Antwerp to reinforce the choir. is 1562. I am very clear a man of parts & ability - as found of with a an able in talk as in music. And in the court of Munich, also intellectual and artistic gifts were used in high places, he position became very prominent. His reputation was, first that though Palestrina was - to me - his name & fame, however contemporary reputation was undoubtedly higher. This was possibly owing to the great favour in which he was personally held by the Archduke Albert, and the members of the imperial family & circle of Maximilian II - In our day his works do not afford any satisfaction even in the most distant way approximate to their reputation. The echo of a great name echoes dimly down the centuries, & to those who have neither heard nor seen any of his music it has a sort of mystic fascination. But the closer acquaintance with his work removes all the mystery: and though it gives me a great impression of ability, ingenuity, & a large field of talent, it hardly ever goes to one's heart at all. A great deal is

Hi ille est Lasso Lassus qui vult obtem
Discedem per sua cepulat harmonia.



surprisingly dull and flat. Inferior in interest & worth
to many of far less reputation & general ability - sometimes
musically pointed - crude. The "Penitential psalms"
which have been so widely and eloquently praised, & occupy
such a great position in the textual history of Music may
owe some of their fame to the sumptuous binding ~~of the~~ in which
they are enclosed with beauty of ~~miniature~~ illumination -
the copy - the Munich library. Nothing is known to me
to approach the Musical standard of Josquin & Palestrina.
~~None of it is~~ I don't think it is ever performed.

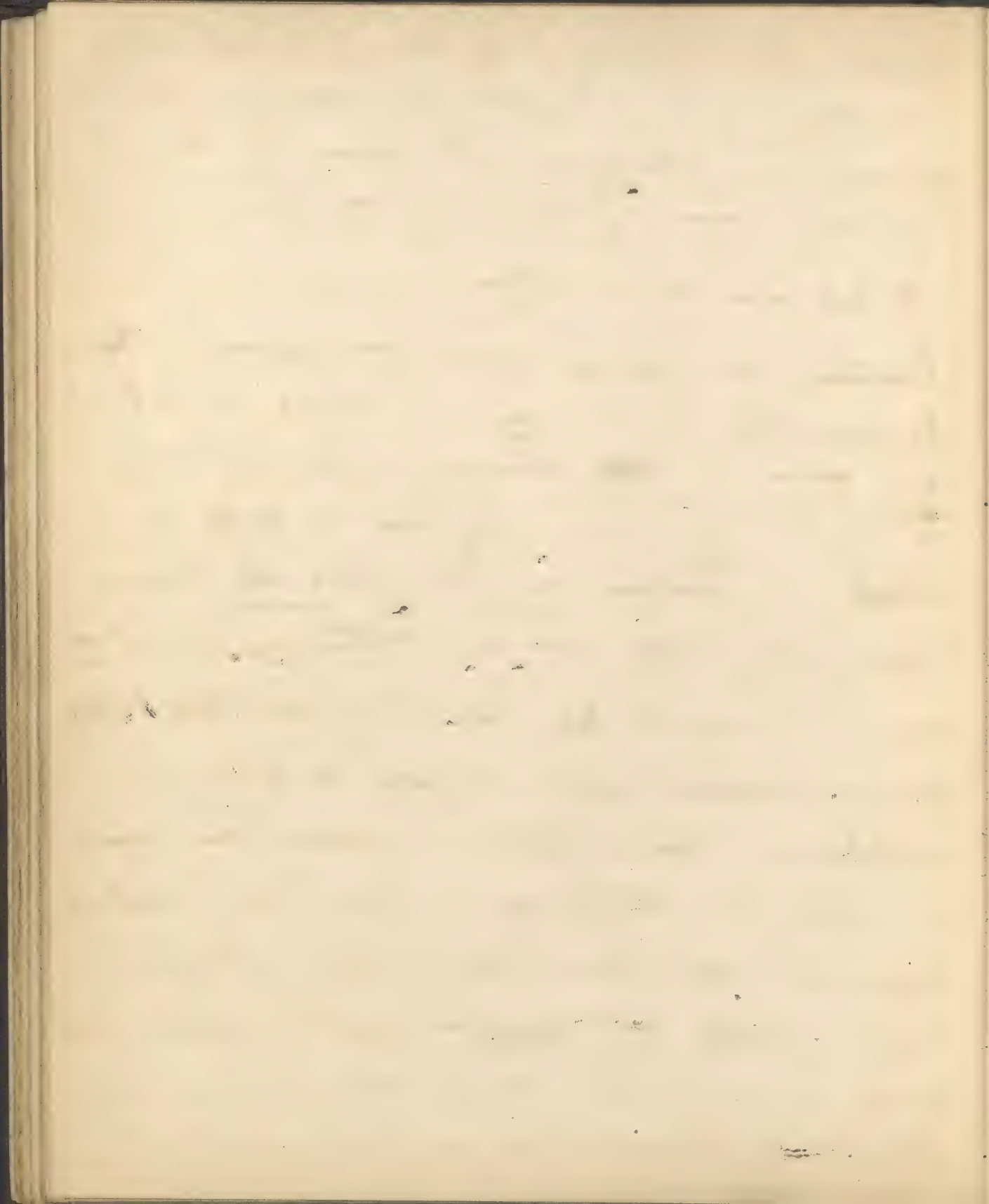
Apart from his personal charm, three things may have
contributed to his fame. One is the enormous amount
of Music he produced. He is credited with over 2000
Compositions. Another is his taste for the humorous,
which shows itself in various ways in his works. He
writes a great quantity of humorous fast songs; which were
probably sung in social circles all over civilized Europe.
Third is his taste for eccentricities, which undoubtedly
impressed his contemporaries very much. He frequently wrote
the most curious propensities, which seem quite at



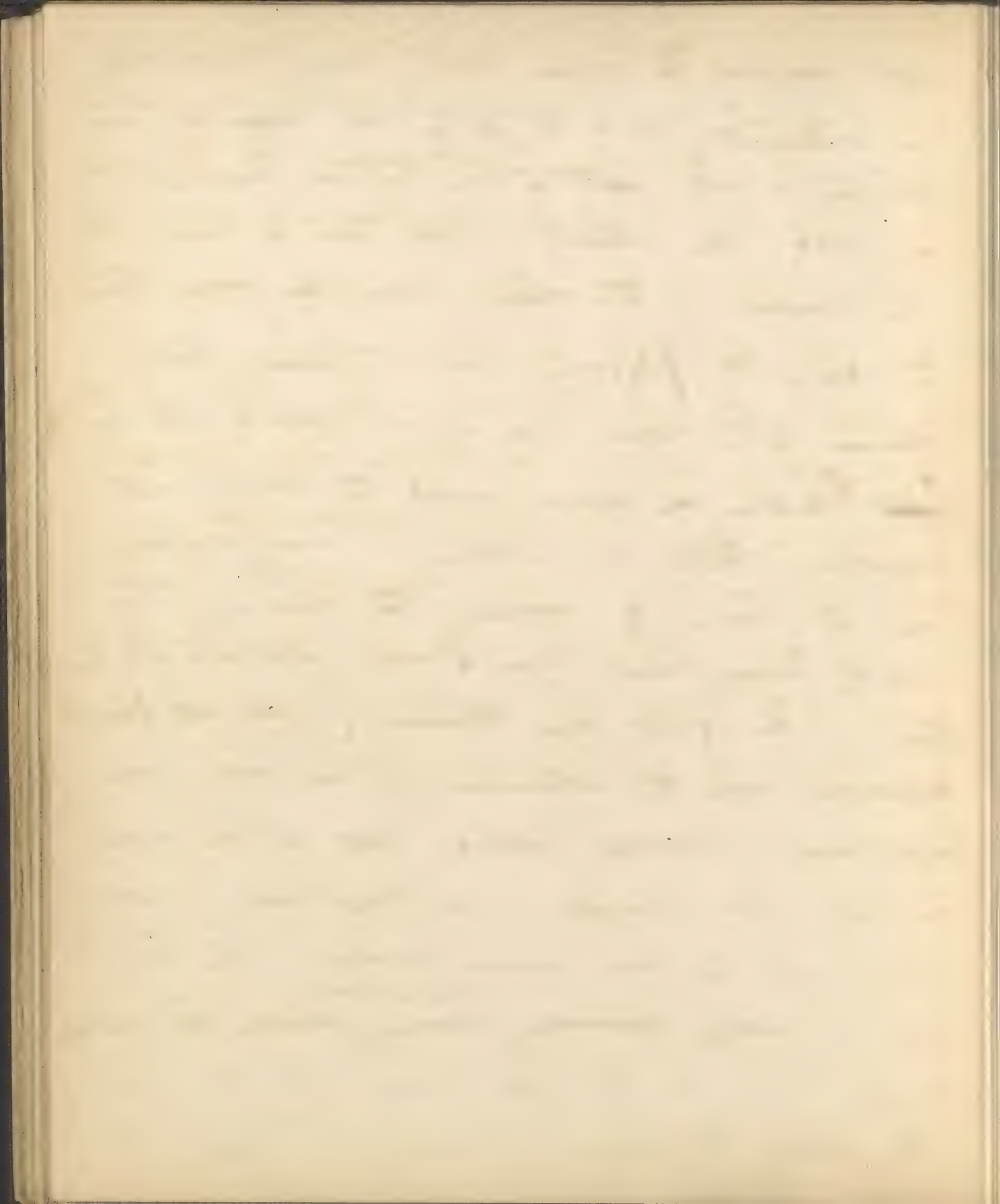
various with the rules of Choral Music & the Modes as the
understood - and the novelty of these experiments may have
astonished his contemporaries in the same way some of
beyond impress people of our own day.

He died June 14 . 1594 .

Palestrina's Music is as different from Lasso's as ~~the~~ ^{the}
the circumstances of his life . Lasso was the friend
and intimate of ~~some~~ patrons ; personally perhaps
the equal of the wisest and ablest of country men of
intellect . Palestrina was poor, ~~personally obscure~~,
gifted with neither wit nor culture - as a man
more or less dumb ; as a musician uttering words.
Lasso's productions have a suggest, hard, cold
intellectualism about them - they seem almost cynical
at times, - the sound is but rarely beautiful.
Palestrina's works show that he had a nature
keenly susceptible to beauty of tone ; perhaps a
much too in certain special refinement as any
composer ever born - he was a perfect master of the



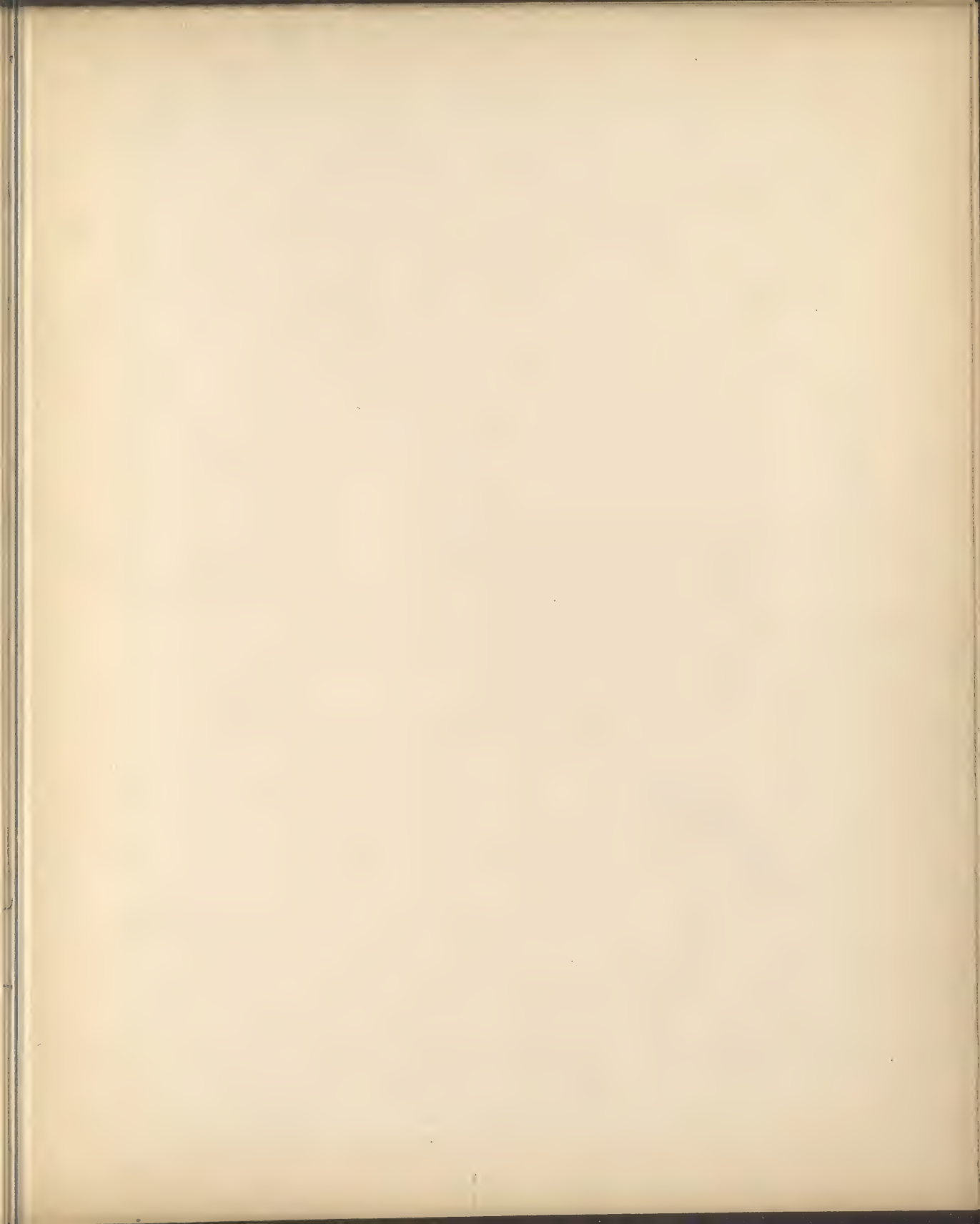
art of disposing the various lines of melody (which made
his counterpart) so as to get the most sagacious tone
possible - and yet to make the tone perpetually vary
in quality and intensity - and all so managed that
the pleasure of the singer, taking his journey through
the mazes of polyphony, gives a special flavour of
pleasure to the hearer who is in sympathy with it.
Later Palestrina & Lasso reached the utmost limit
compatible with the old tradition. Their limitations
were too narrow to admit of the expression of things
which the human mind began to aspire after soon after their
time. The first ripe utterance of passionate musical
expression made the continuance of their kind of art
impossible. Mankind looked into a new region
- out of the knowledge of a new kind of good &
evil, and the pure innocent paradise of the old
Musical world ~~was~~ ^{not so much} ~~became~~ ^{forbidden} ~~not~~ ^{impossible}
ground. In the first ardour of the new joy
they found they cared no more for the ~~beauty~~ ^{beauty} of the

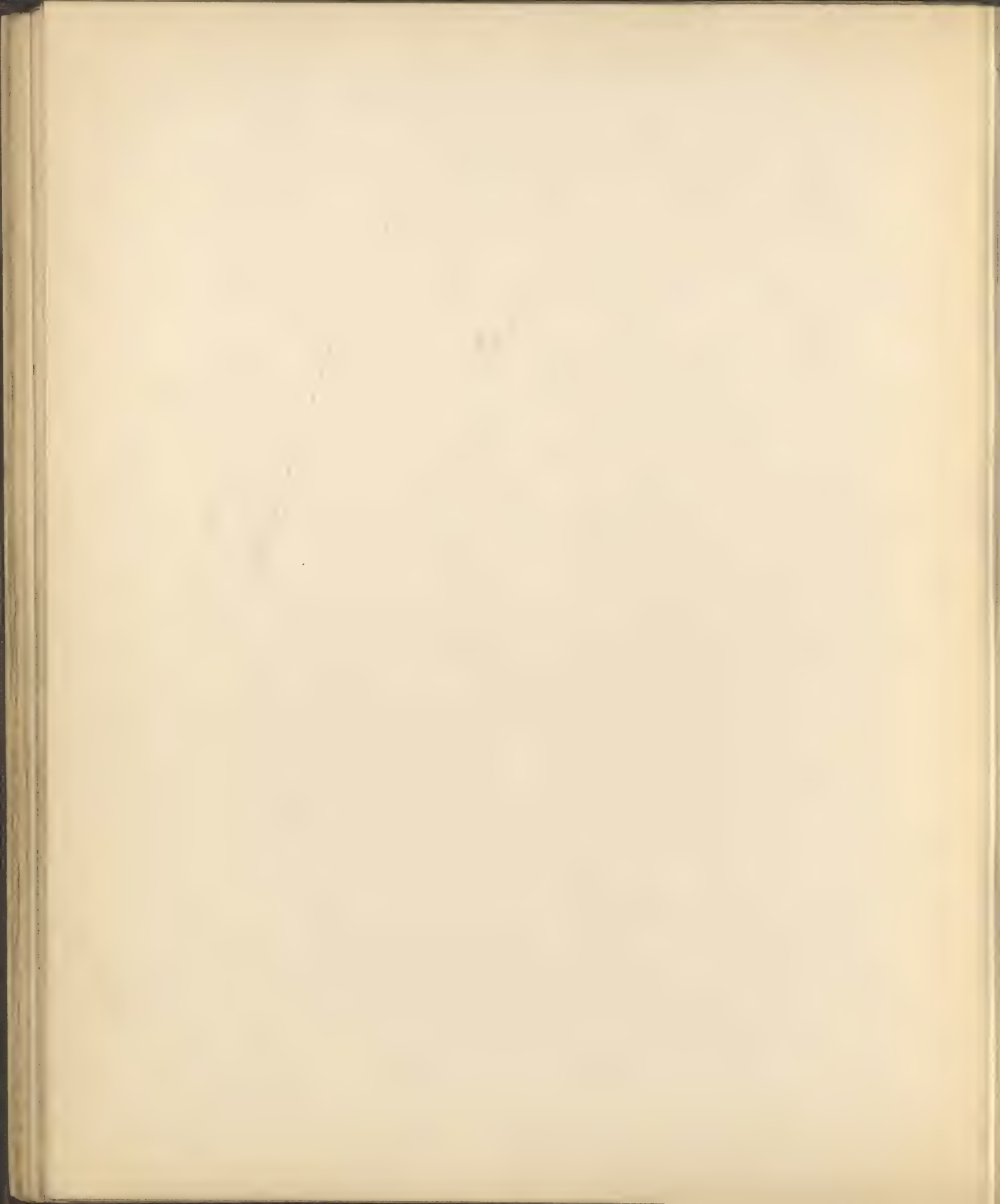


old style, with its pure serenity & tranquillity L49
and when they came back to it, of their meeting, some time
later, finding that pure revolutionaries, led ~~the~~ nowhere),
they had to take it up in a new mood & in changed conditions.
Novelty sufficed to interest them for a time, though the
works of the new style seem to us astonishingly clumsy
& crude by the side of the earlier works - But in the end
they had to go back & help themselves along by adapting
the new ~~order~~ order of things to the principles of art which
had been discovered in the past (hard days). Then they
began to make studies: & before long the combination
of the new ideals with the old principles led to
the great triumph of Handel & Bach.

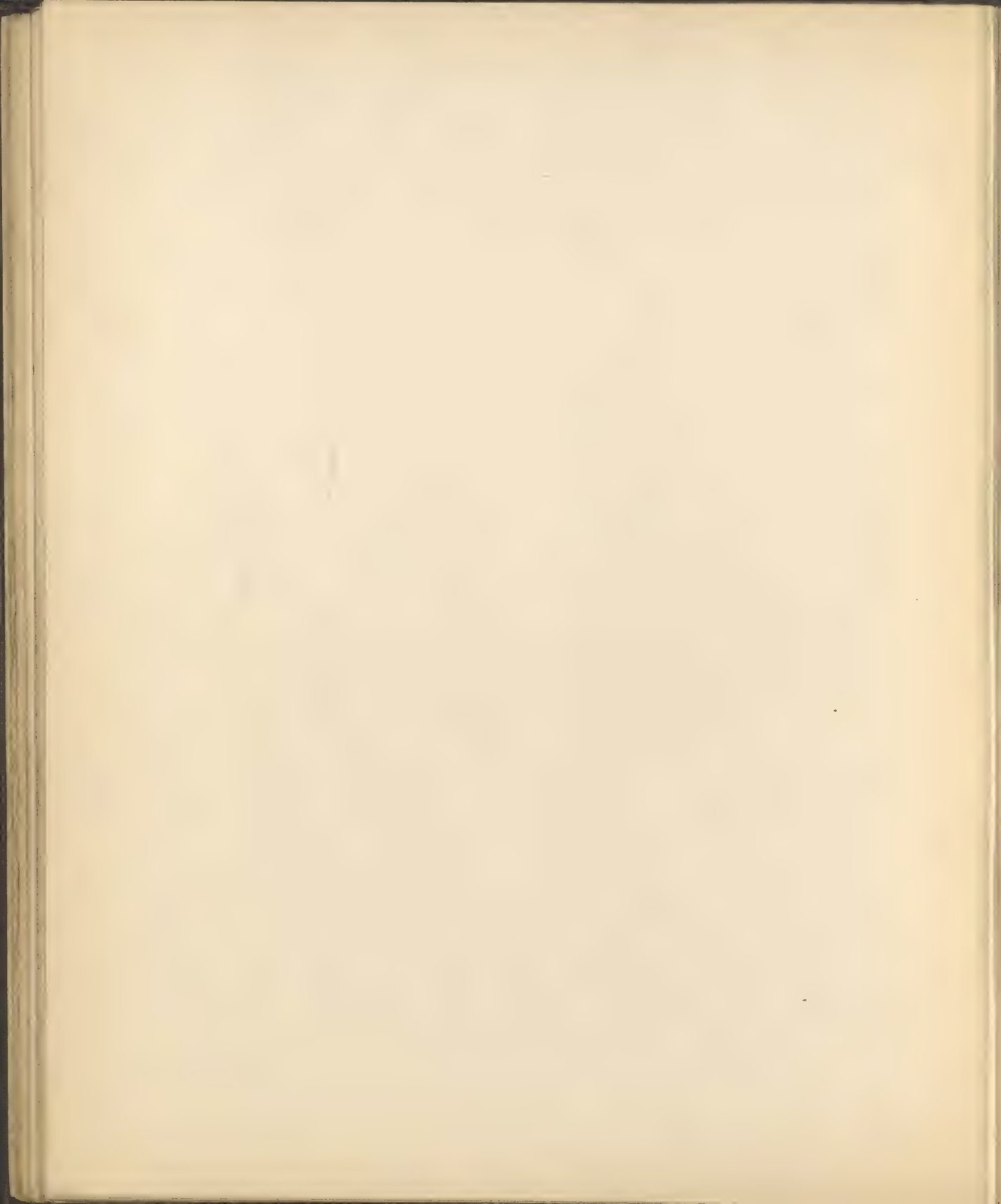




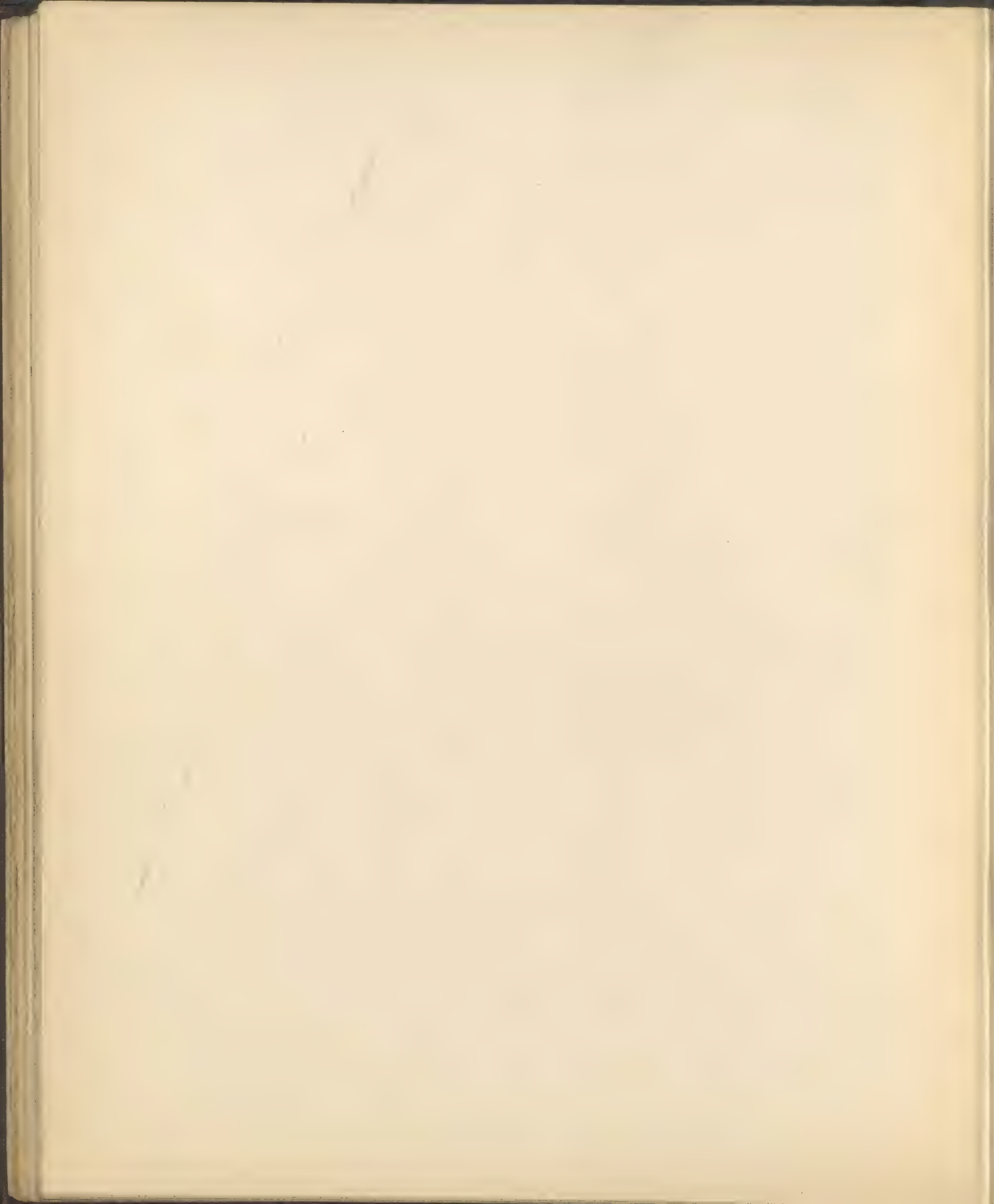
















Mr. J. A. Smith
100

100 (100)

Washington - 100

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1. The first part of the book is a history of the
 2. second part is a history of the
 3. third part is a history of the
 4. fourth part is a history of the
 5. fifth part is a history of the
 6. sixth part is a history of the
 7. seventh part is a history of the
 8. eighth part is a history of the
 9. ninth part is a history of the
 10. tenth part is a history of the

[illegible]

I have not yet -
 been to the
 bank and
 the money of the
 bank is -
 I have not yet -

Spencer: must be from a fiction.

Spencer: not at all right.

Spencer: just like a 2nd year student.

Spencer: always for

Spencer: hardly ever. See page 11

~~Spencer~~ Spencer: but it is not wrong

Spencer: not

Spencer: I don't know the book is a paper

Spencer: I don't know the book is a paper

Spencer: I don't know the book is a paper

Spencer: I don't know the book is a paper

Spencer: I don't know the book is a paper

Spencer: I don't know the book is a paper

To the Hon. Secy of the Navy
at the Navy Dept. Washington
Dear Sir
I have the honor to acknowledge the receipt of your letter of the 16th inst. in relation to the proposed purchase of the ship "Albatross" for the service of the Navy.

Very respectfully,
John D. Long

The Hon. Secy of the Navy
Washington

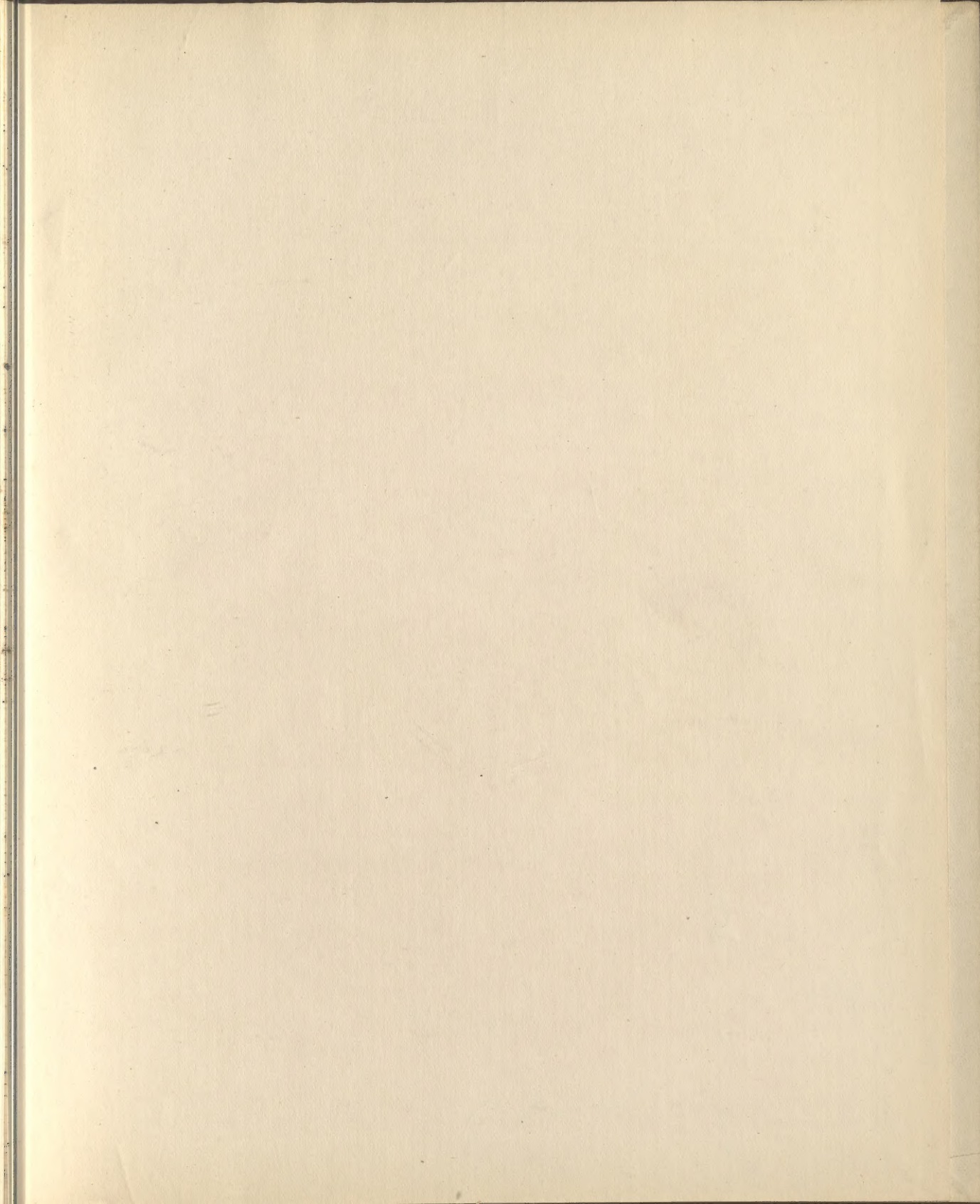
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John D. Long
Hon. Secy of the Navy
Washington

11. 2. 1880 - Monday



10

White cream

Perry Burt L

Burger S.

J. J. Schuman

Limbu S.

Band 5:

Peck

Stamford S.

Hamford

Harford A

Vancouver - June

Brett - 8

BD wiped & scrubbed.

Clark

Henry A.

Home Lane

Schnitt A

Fitzgerald

Summary - A

Shes. A

C. Ridgway

Campanula

Van Hout

~~Baldt~~ S.

Wybarg

Th. Tomalin Esq

Art. - Mr. Read's

Walter

Paul S. - Gibson A

